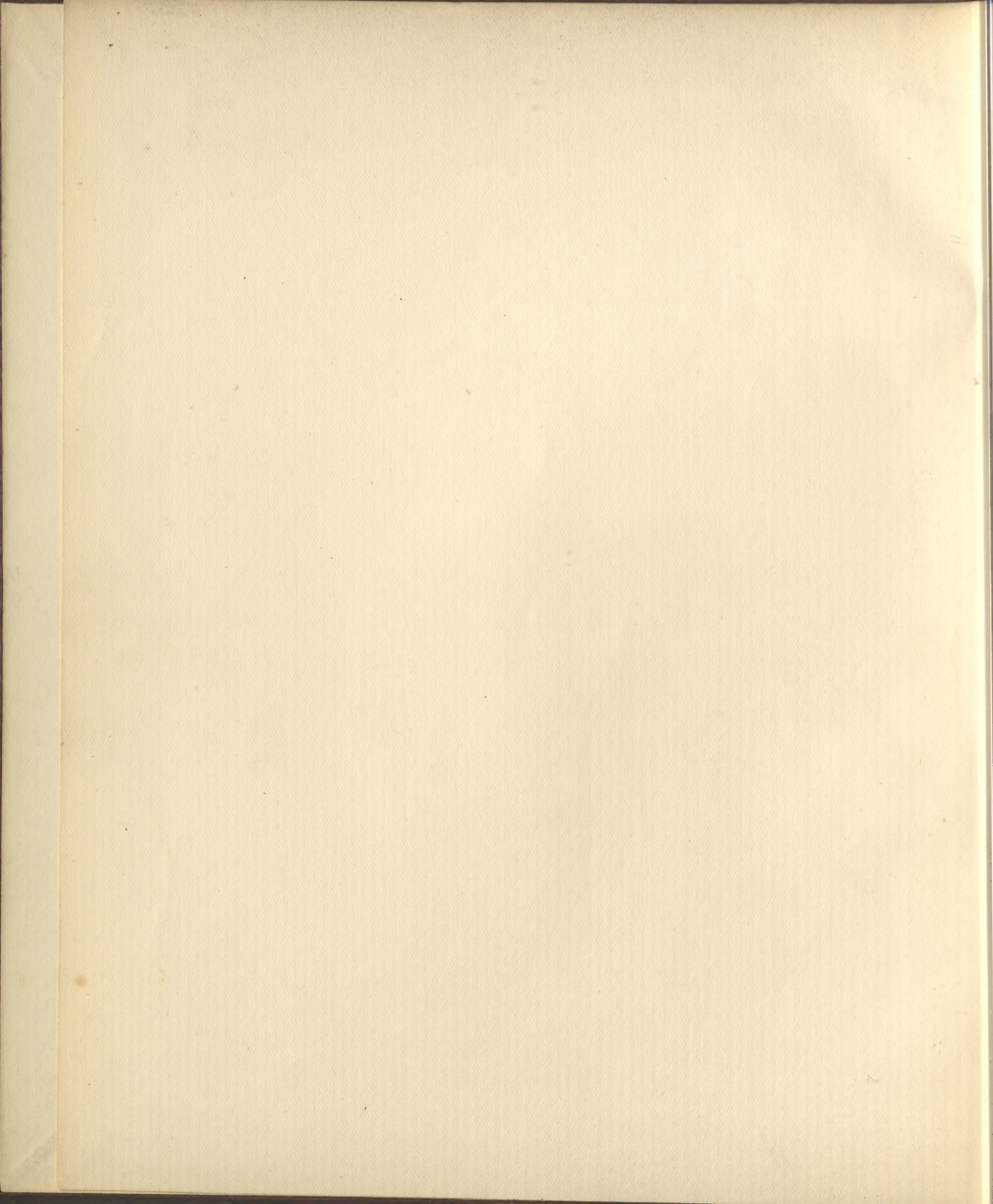


4331

MUSIC IN ENGLAND. 14/22

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~~4329~~
4331



Musie in England from about 1475 till 1625.
- Summary term 1909 -

We parted company with Musie in England when it
got temporarily almost extinguished by the terrible war
of the Rose - and some of you will remember that
one of the last emperors of merit in those days was
the unfortunate King Henry VI, who lost all that his
father Henry V had won for us on the continent in
his youth, and he throne in this country when he gave
to man's estate. Then the leadership in Musie passed
away from this country to the ~~Netherlands~~ less distracted
Netherlands, and we followed its course there and
the transmission of its traditions to Italy, where they
brought forth such wonderful fruit in the works of Palestrina
Mozart and other composers - which took us
up to the very edge of the seventeenth century. That
was practically the ~~the~~ culmination of the long development
of Vocal Musie for five or more centuries; and that

First battle of St Albans 1455.

Edward IV crowned 1464.

Donstable d. 1453.

Henry VI imprisoned in the Tower 1465

Temporary restoration of Henry VI 1470.

Battle of Tewkesbury 1471

Dufay died 1474

Henry dies in the Tower 1471.

Edward IV died 1483.

Chapman died 1513.

Richard III 1483. 1485

Henry VII. 1485 - 1509

Prince Henry married Katharine of Aragon 1501
and died next year.

Henry VIII 1509. 1547.

Edward VI 1547. 1553

Mary 1553 - 1558

Elizabeth 1558. 1603.

James 1603. 1625.

There are records of music also in Edward IV's reign. The Chapel Royal is first mentioned in his account books of household expenses, and a Bohemian visitor of Somerset in 1577 writes in a record that he was

entertained at a banquet by Edward IV and he says "we heard in no country more agreeable or sweeter voices than these". This choir, consisted of about 60 voices. A German Cope also says of the King's chapel "I believe there are no better singers in the world". of the emperor Charles V died 1551. of that time known in Rome nothing of account.

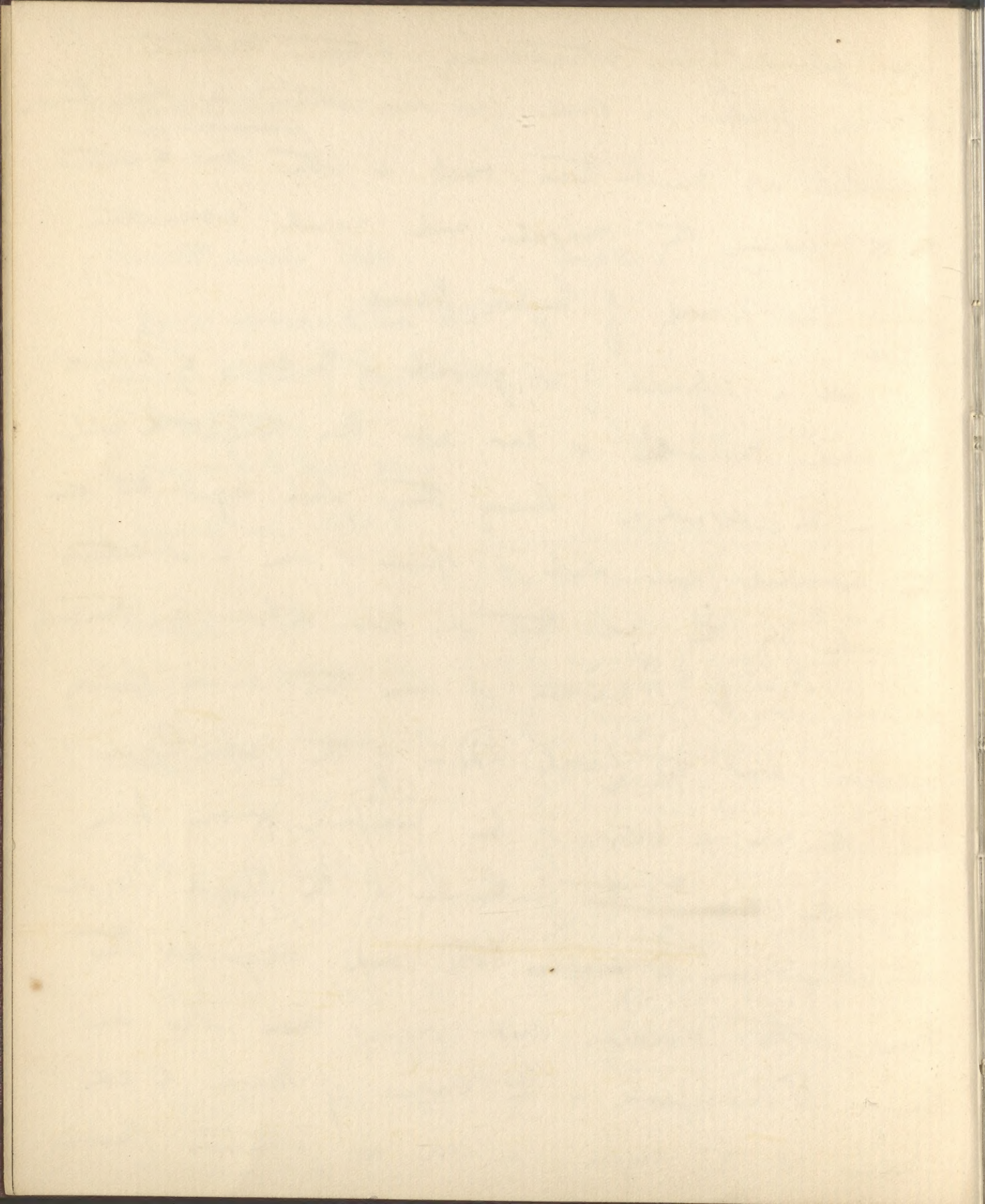
Jorgin died 1521.

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was followed by an extraordinary artistic revolution
to which I hope we shall give our attention in due time.
Meanwhile we must turn back a little over a century
to survey the revival and rapid culmination

of a great period of English Music.

It will be sufficient if we go back to the reign of Richard III,
of which monuments we have not been taught to hold
much in regard. Among things which suggest that all
the musical life which is spoken of here is not entirely
described is the fact that he seems to have been musically
disposed. It is recorded of him that he was specially
anxious about the Choral Music of the Chapel Royal;
and there is a letter of his addressed to one John
Mekynge ~~one of the~~ Gentlemen of the Chapel Royal
instructing him ~~to~~ ~~take~~ and seize for the
King both children and singing men who were
known to be expert in the science of Music in all
places of the realm, as well as Cathedral Churches



1491.

Henry did not become Prince of Wales till 1502 -

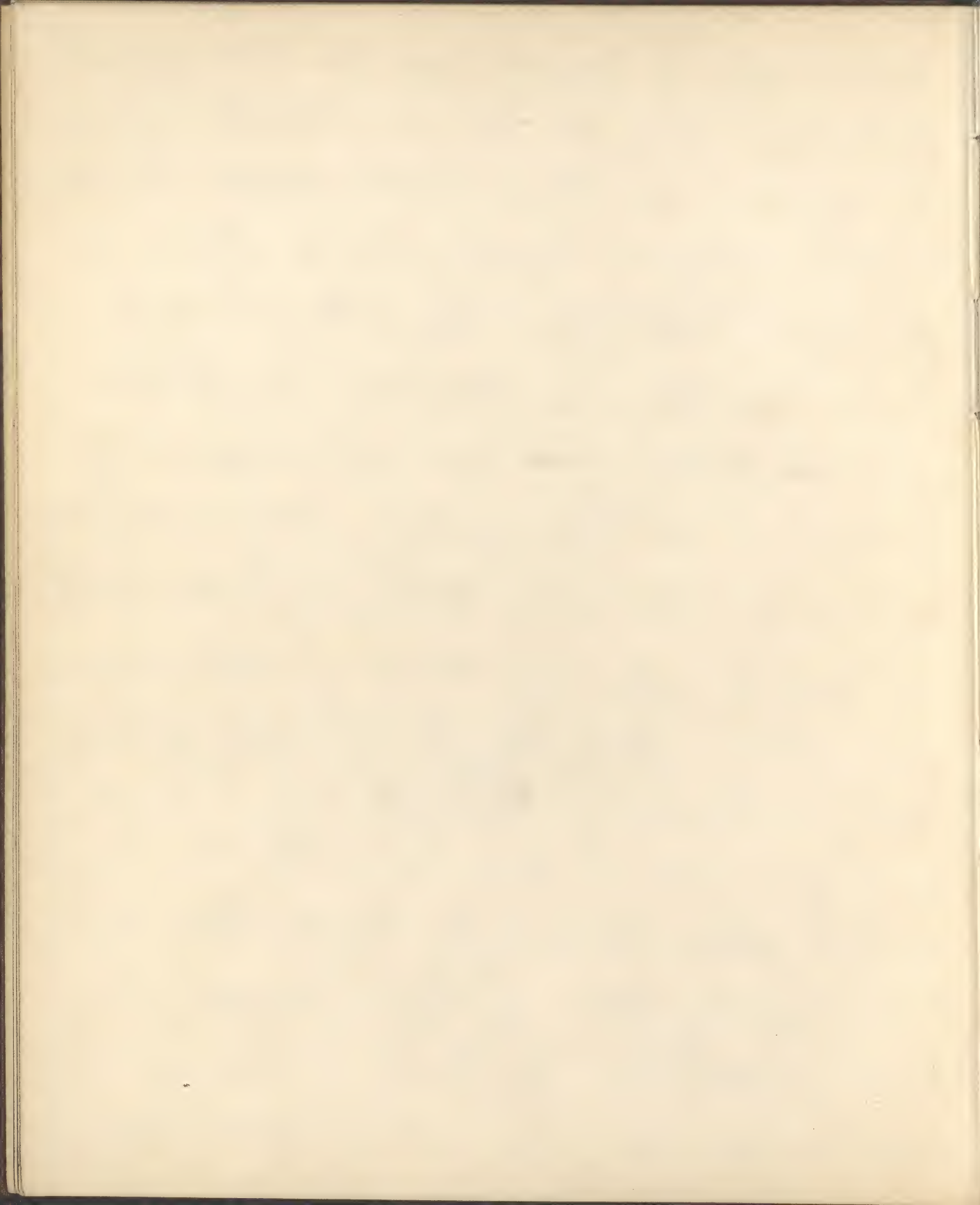
at which time however he was only 11 years old.

There is not only a break between the Prince of the
Dorsetshire time and the ~~the~~ Duke's time -

There is also a considerable change in the character of the Prince -

frequent records of payments made from the King's purse
 to Musicians, and for Musical instruments. Among
 his Musicians were players on flutes, recorders, trumpets,
 sackbuts, harps, shawms, bagpipes, Organ,
 Clavichord, lutes, horns, pipes, fiddles, as well as
 singers and dancers - And among the influences
 favourable to music ~~and~~ must no doubt be counted
 the taste of the Prince of Wales, afterwards Henry VIII,
 of whom we shall gladly consider more in detail presently.

In Henry VII reign begins the list of English composers
 which continues unbroken till the first decline of English
 Music at the end of ~~the~~ Elizabethan reign. The main
 source from which we know Music of this time is
 a MS collection known as the Fayrfax MSS, named
 after the collector Sir Robert Fayrfax. It
 contains 3 part ^{regular} songs by ^{Fayrfax himself and by} Newark a composer of
 Henry VII reign, 3 Cornish, ~~the~~ Bamister, Dargy



Shyngham and others. Most of these pieces are very
crude and unworthy; and hardly bear performing nowadays.
But nevertheless they have a sort of character about them
which we can identify as English - a sort of innocent
freshness, and open-mindedness. The fact that they are
rather childish makes their native innocence shine out all
the more. Of Dr. Robert Jayson himself there
is more information than about the other composers in
the Collection. He must have been born somewhere
about 1470 or 1480 - ~~for in Richard III's~~ ^{in Edward IV's} reign. He held
some appointment as singer or reader at St Albans
Abbey, and his time there is marked by an entry
in the King's purse expenses of Princess Elizabeth of
York (wife of Henry VII) in the year 1502, for the
amount of 20/- for an anthem he wrote for
her Elizabeth's day. When the Princess departed for
St Albans. He took his degree of D^o of Music at
Cambridge in 1504; & proceeded to the same degree at Oxford

1509 - 1547 .
1112

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in 1571. — the 2nd year of Henry VIII reign. When he
did I have not discerned but he must have maintained
his connection with St Albans, as he is reported to have been
buried there. He is one of the first of the Musical
worthies of England in the ~~English~~ Tudor period, &
indeed as his work is it is noteworthy as a starting point
of a style which is in a sense new.

In Henry VIII reign there somewhat tentative beginnings
passed into vigorous exercise of Musical faculty.

The King himself, with all the faults, one is forced to
recognize as a man of refined artistic taste, and of
really very remarkable ability. In the development of
the remarkable outbreak of Musical energy in Tudor
times he undoubtedly played a very important part.
It is interesting to refer to ~~the~~ a passage from a despatch
of the Venetian Ambassador in England in the
time of Henry's youth. He wrote of the King that
"he spoke French and Latin and some Italian
that he played well on the lute and Virginals

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sang from book at sight, and drew a bow with
greater strength than any in England". The music
which he had about him was first rate even when
judged by the high Italian standard of the time.

The secretary of the Venetian legation wrote that
"High Mass chanted by the Kings (who were surrounded
more divine than human, and as for their bass
voices they had not their equal in the world: Henry's
example was so ~~powerful~~ effectual at the court that for some
generations after it was considered discreditable for a gentleman
not to be able to sing readily at sight. Of the Kings own
compositions a few undoubted specimens still exist. There is an
anthem of ^{very solid quality} ~~solid~~ in Boyle's collection which bears his
name ("O God the maker of all things") but doubtless has been
thence upon its authenticity, & it has even been allocated (for
what reason I know not) to an Elizabethan composer called
Munday. There is a very cheerful little part song "Pastime
with good company" of which the characteristic words as
well as the music are attributed to the jovial King.

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Henry VIII reign brings us to an event which had very great
influence on the character and progress of music in this
country - The ~~ultimate~~ ^{ultimate} sum total of the influence of the
Reformation ~~of~~ in such matters has been as great in
England as in Germany. I say ultimate because in the
times we are speaking of the standard of ^{saved} music in Roman
Catholic countries was extremely high; it is only in later
times that the music of Roman Catholics has assumed
such an unutterable pitch of ~~the~~ vulgar and ignorant
and business - while the music of ^{nothing} Protestant countries
has maintained a self-respecting standard; and has
fostered that type of humanity which takes pleasure in such
more sterner kinds of art as Bach and Brahms. So the
gradual and accommodating nature ~~of~~ the change which
took place in this country ~~in spite of~~ ^{was} of great
service at the time; as we shall have opportunity to show.
On a matter of fact it was quite doubtful how things
would go in this country - Some of the most liberal and
enlightened critics of the Roman Church such as Erasmus
Colet and More were not inclined actually to break with

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it: and Henry VIII began by making himself my conspicuous
~~against the Pope~~ on the Roman side by writing a treatise
against Luther - You probably all of you know in what
a strange fashion the influences in the direction of cutting adrift
grew stronger - And how political circumstances affected the
course of events in such a manner as to influence ^{also} our English
music. Henry VIII was not the eldest son of Henry VII - His
elder brother having married a Spanish Princess to strengthen
our connection with our hereditary ally - while in the early
days was Spain - When he died the lady was passed
on to Henry. Then all sorts of disturbing features cropped
up. There always had been some doubt of the legitimacy
of Henry's marriage with Catherine. For even when people were
willing to accept marriage with a deceased wife's sister,
they were not prepared to recognize it with a deceased
brother's widow. Then Catherine had only one daughter, -
it happened that up to the Henry VIII time no woman had

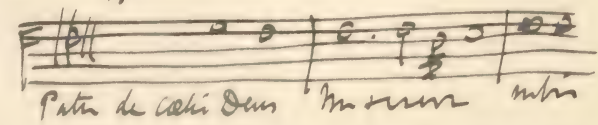


ever sat on the throne of England. Moreover it seems
likely enough that Henry was not in love with Catherine
and was well disposed to fall in love with someone else.
Then the King tried to get the Pope to annul the marriage
and things got more & more at cross purposes as the Pope
went on trying to put the matter off, till Henry broke
away altogether & threw his ~~influence~~ substantial weight on
the side of the Reformation. But things did not move
very ~~decisively~~ ^{decisively} and even when it came to Elizabeth's time
she was always trying to temporize - and things remained
in a ~~constant~~ ^{constant} mixed state. The effort was to
blend rather to reform in the Church than decide
severance from it; and things only by degrees changed
in the Anglican direction in music as well as in the
changes of ceremonial; and the Mass instead of
being a new departure was adapted from and
modelled on the Roman Mass which had been in
use in the Roman service. One aspect of the change

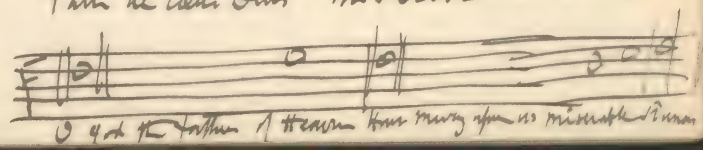


may be noted. As has been said before Henry had always
had a very fine establishment of Musicians in the Royal
Chapel, & that was continued - But whereas while
the supremacy of Rome was acknowledged the Papal Chapel
was looked upon as the ~~the~~ principal Musical model, ~~and~~
when the King became the head of the Church in England
the Royal Chapel became the model and type to be followed
by other establishments in the country.

The change from Latin to English was only accomplished
by slow degrees. The first portion of ~~the~~ ^{our} service which was
put into English was the Litany, which was published in
English in 1544 by authority of the King. The Music
to which it was intended to be sung was published with it
the same year by Treton: "according to the notes used
in the King's Chapel" - as the notes said: We can
judge by an insignificant detail how the Music was
transferred from the Roman office. For in the Roman
Office we find the following



which in the English version became



Edward VI reigned from 1547 to 1553.

First prayer book of Edward VI came out in 1549.

(12)

The year in which this was promulgated was close to the death of Henry VIII - It illustrates the uncertainty of the situation that in Henry's reign "John Merbecke" who afterwards was prominently identified with the first making of the Music for Anglican use, was with several others arrested on a charge of heresy and condemned to be burnt for adhering to the doctrines of the Reformers. The others appear to have been burnt, and Merbecke only escaped through the intervention of Gardiner, Bishop of Winchester, who obtained such an unpleasant notoriety in Henry's reign. When the English service book was compiled in the reign of Edward VI under Archbishop Crommer and since it fell to this same John Merbecke to prepare the Music to be used in the Chapel Royal - and then he did by modelling the old plain-song which had been in use from time immemorial to the English words. This came out in 1550 under the title of "The Book of Common Prayer noted"; with the notice appended that "In this book is contained so much of the order



of Common Prayer as is to be sung in Churches". The
Munich as adapted to English words was then published
mainly in its melodic form unharmonized. It was left
to Daller to harmonize the Litany and the Responses
about afterwards, in the form in which many of us are
familiar with it. And not only were these parts
of the service modelled on the Music of the Roman
Church, but when more elaborate Music of Anthems
and Canticles came to be dealt with they were also
modelled on the forms of similar portions of the
Roman service, such as Motets, Hymns &
Antiphones & Canticles Service. In fact the composers
of both forms were in many cases the same, and
the composers who had been writing Music for the Roman
service before the Reformation continued to write Music
for the English Church after it - & not only that
but in some cases they translated the Latin words
of the original versions into English and used them as

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English Anthem. For instance the fine Anthem of Byrd
"O Lord thou thy worth praise us" was the same
Music as his "He was with Domine" in the Latin
Canticles service; - the same is the case with some
of Tallis' works. This is important to note
as it illustrates the continuity of art, and helps to
explain the fine standard of our early Anglican
Music, which would certainly not have obtained
if the Reformers had endeavoured to create a totally
new type of art.

Among the earliest composers who threw in their lot with
the Reformers a prominent Music for the Anglican service
was John Redford, who is mentioned as Organist, and
Almoner and Master of the Chorists at St Pauls in
Henry's reign - he possibly lived from ^{about} 1491 to 1547.
A fair quantity of his compositions are still extant, such
as a Motet, some common Music for the Organ and
an anthem "Rejoice in the Lord always", which is a
well & clearly written work, it includes the earliest of the
reported date rather puzzling.

Thomas Whythorne was very early in the
 field as a composer of secular music.
 He was born in 1528 and
 published a collection of his songs
 for a more popular version in 1571.

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Among the distinguished early composers were Robert ¹⁵
Jhuson ^{a Scotchman} (whose dates are uncertain) and ^{John} Shepherd who
was Organist of Magdalen Chapel at Oxford in 1542.
Several anthems of his were included in John Day's
Collection printed in 1560. Buning thought him one
of the ~~best~~ best composers of Henry VIII's time. There
are 39 Motets of his in the Chapp Library at Oxford.
The date of his death is unknown.

The above mentioned John Day deserves a moment's
consideration. He was one of the earliest of our
typographical printers. Began in or about 1549 in
Holborn, & then moved to Aldersgate. He had a
delightful quaint motto on his shop front - "Arise
for it is Day". He was evidently on the side of the
Reformers. He printed Fox's famous Acts and
Monuments: also certain "notes to be set forth
in four and three parts to be sung at the
Morning Communion and Evening prayer" in 1560.
Also the whole book of Psalms - 4 parts in 1563
and 1565. And he published *Rhythmes Comportances* He died

C

Elizabeth 1558 - 1603

1537 in Henry VIII

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in 1504. His collection of Anthems (Continued) included
works by Heath, Hasleton, Kingfish, Johnson, Talley,
Ockland and Sheppard. (1505) Another composer was
John Taverner who was Organist of Boston in Lincolnshire
in the first half of the 16th century, and afterwards
became Organist of Christ Church at Oxford, which was
then known as Cardinal College. While there he came
into contact with men who were foremost in the urging
the cause of reform in the Church, and fell into sympathy
with them too soon for his own comfort. For he
was put in prison for having heretical books in his
possession, and might have come to an uncomfortable
end ^{for his friends} but for the protection of Cardinal Wolsey, who
was founder & patron of the College. His works are
in conformity with the Roman ~~tradition~~ Musical traditions
and consist of Motets & parts of a Mass.
A later known early composer was Christopher Dyke
who was born much about the same time as Taverner
He took his Bachelors Degree at Cambridge in 1536

24th: work was mainly done in

Edward VI. year.

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and was Organist of Ely Cathedral from 1541 to 1562.
In 1545 he was made Doctor of Music of Cambridge.
He clearly joined the Reformation movement very early, as
most of his works are associated with English words.
He himself translated 14 Chapters of the Acts of the Apostles
into rhymed verses and set them to music - as a
sample of his verse we may take the ~~one~~ from Chap 21 -

"It chanced in Iornim
As they oftentimes did use
Together they into did come
The Synagogue of Iues:

which are set in the form of a Canon, 4 in 2 -
He wrote several anthems for the English service as well
as Motets & a Mass - He was a Gentleman of the
Chapel Royal and also Music Master to Edward VI
himself, and was of sufficient fame to be referred
to in a contemporary play by Rowley - "The famous
Chronicle of Henry VIII" in the lines
"England one foot, one tush one Doctor hath
For Musickers Art, and that is Dr Dye"
Admired for skill and Musick's harmony.

Elizabeth reign
1558, 1603.

Summarize.

In the latter part of the 15th Century
England began to recover from the disorganization
of the Wars of the Roses, especially in Henry VII reign.
and composers such as Fayrfax tried their hand
at secular as well as Church Music.

~~But the first thing which called them~~

Henry VIII by his sympathy with all intellectual and
artistic things and his own actual activity in matters
Musical did a great deal to revive the Music
of the country. But the first thing, which seems
to have inspired them to higher flights was the
eager earnestness which was generated by the
movement of the Reformation. Lots of Musicians
were inspired to provide Music for the English service
such as Redford - Shepherd - Mearns. Taverner,
and Dye.

Then came the great days of
Queen Elizabeth, when the nation showed its very
finest qualities in all branches of human activity
~~including~~ from Naval warfare to Music.

Dye died about 1572. ^{of this time} ~~Yt~~ another composer of considerable name, was Robert White who was born early in the 16th century. ~~He~~ Next ~~to~~ nothing is known about him, except that he was Organist of ~~St~~ about 1562—1567, and Organist of Westminster from 1570. He died in 1575. He also wrote both Latin and English words — Psalms and Motets in Latin and many Anthems for the English service. ^{Farmer should come in here - Sept 22} Among the most important of the earlier group of composers connected with the Reformation in England was Thomas Tallis, frequently spoken of as the father of English Music — though it is to be derived from the above consideration there were a good many conspicuous composers in the field before him. The actual date of his birth is not known, but is probably very early in the 16th century, about the time when Henry VIII came to the throne. He is supposed to have been a chorister in the Chapel Royal, and certainly became Organist of Waltham Abbey under the Roman domination; and

Letters Patent were granted to Talley & Byrd in 1576
giving them exclusive right to print music for 21 years.

It was the first of its kind.

The first work printed under the patent
was a collection of 34 motets or (Canzonas, with Latin words)
by Talley & Byrd. in 1575.

'Ipsa in alium' was written about this time. See next page.

When Henry VIII dissolved all the monastic establishments
and Abbeys he was ~~compensated~~ turned out like many
others ^{received} 20/- in compensation and 20/- ~~in pay~~ "for reward".

He was ultimately taken on at the Chapel Royal and
remained there amid the changes of Edward, Mary's
and Elizabeth's reigns till 1585 when he died and
was buried in Greenwich Parish Church. He was
one of the most gifted composers of his time, and a strong
and prolific one. He left a very prominent mark on
the Music of the English Church by his setting of the
Responses etc. which came out (as before said) soon after
the publication of Edward VI's first service book. There
are two different sets, but both are based on the intonation
of the Roman Church (? Dorian and Dorian). Most of

Dallys's Music is for Church purposes - (except some very minor
pieces for virginals) and as has been before said a great
deal was written with Latin words for use in the R.C. Churches
& of some of these the Latin words were translated into English

Royce's death was recorded in the Chapel Royal chapel book
as that of - father of Maria.

1711

for use as English Anthems. Dallys was a composer of real distinction and character. His work has something of the personal quality ^{He devises original turns of harmony &} - his fantasizing is good, and his vocal answers are sometimes surprisingly clean and systematic. As a sample of his skill the ~~motet~~ Motet "Spem in alium non habui" is famous; as it is written for eight Chorus of 5 voices each - 40 voices in all. As a matter of fact it is little more than a technical feat of no very great interest - as the Musical effect is little more than that of a succession of very simple chords - by no means proportionate to the ingenuity expended on the device.

With Dallys may fitly be coupled his pupil William Byrd who was probably born about 1538. In 1563 he was Organist of Lincoln and later became joint Organist with Dallys of the Chapel Royal, to which post he was elected in 1569. His name is frequently linked with Dallys for besides their association at the Chapel Royal, a patent for printing Music was granted to them ^{as above mentioned} jointly in 1575. Byrd was long lived. He just missed surviving till the advent of the unlovely Charles I - for he died in 1623 - ~~the~~ Unlike the larger proportion of the composers of his time Byrd

The grounds of distrust against men
who were accused of Roman Catholicism may
well be rather political than administrative;
as the Roman Catholics had unfortunately become
so prominent in conspiracies against the
reigning monarchs or dynasties - as in Sicily
Spain. And they often acted with foreign
governments - as for instance with Spain
for the overthrow of Elizabeth as a
protestant ruler.

Sympathies seem to have been with the old Church. We
 generally hear of people getting into trouble ~~for~~ ^{through} being suspected
 of unorthodox opinions by the Roman hierarchy. Byrd seems
 to have been of the rare few who missed the distinction of the
 Protestants. For after relations between Romanists and Protestants
 had got rather strained owing to some unfortunate acts of
 persecution by ^{in Edward VI's reign} ~~for~~ ^{some} ~~conspicuous~~ ^{conspicuous} men in Henry's
 reign who were suspected of not being whole heartedly with
 the particular phase of Ecclesiasticism which was in power were
 frequently formed upon. Byrd appears to have failed
 to give substantiated evidence of his communion with prevailing
~~doctrines~~ doctrine by not attending Chapel ~~ago~~ regularly
 and his name was put down in the list of Roman
 Catholic recusants, for which he was frequently summoned.
 But it is possible that the nature of his reputation and
 friends in high places saved him from more than
 admonition. He appears to have lived mainly in the country.
 He had a house at Storden in Essex.

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He was quite one of the ablest composers of his time and
one of the most comprehensive. He composed Masses, Motets
Cantatas Sacra for the Roman Church, Anthems for the English
Church, and he also was one of the foremost composers
of Madrigals of his time, and wrote a great quantity
of interesting music for the Virginals. This will
bring us ~~to~~ ^{two} new spheres of art, which is ~~the~~ ^{most} duly
considered. So far as we have seen the development
of the first kind of art in the Middle times had
mainly been in the sphere of sacred vocal music. The
ancient part songs had been of purely secondary importance.
But echoes of the Madrigal which were shaping into artistic
consistency ^{in Italy} no doubt reached this country; and one of the
earliest little secular songs which have a finished quality
about them seems to have been the well known
"In comy to my lousome bed", which is attributed
to a Richard Edwards, a gentleman of the Chapel
Royal - The poem ^(a very long one) at all events was by him and

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was printed in a volume called "The Paradise of Daintie
Sunes", which came out in Elizabethan times, in 1576. The
Music is found in a MS collection belonging to an
Thomas Mulliner, Master of St Pauls school, which is
of earlier date, that is between 1546 and 1553.
Considering the date it indicates a pretty high standard
of art for the time ~~full 20 years before~~ a good while
before either Palestrina or Magagnoli had given their
admirable examples. One of the common features in it
is the similarity of one of the latter parts of imitation to
passage in one of ~~Acadeltos~~ Acadeltos madrigals by which
it may have been inspired. I have referred to the
publications by John Day ~~of 1571~~ in 1671 of a collection
of sacred & secular vocal pieces by Thomas
Whythorne, which are of no very great account.
But the publications which mark the ^{beginning of the} vigorous cultivation
of the ~~English~~ Madrigal in this country was that
of Nicholas Yonge, Musica Transalpina which
came out in the very year of the defeat of the great

The dispersion of the great Armada of Spain
 in 1588 was one of the most inspiring episodes
 in English History. When the huge array
 of immense galleons with thousands of
 men to serve for an invasion of the country
 was utterly demolished by the nimble little
 ships of our country and by the superior
 seamanship of our sailors and ~~sea~~ commanders;
 and ^{its remains} ~~it~~ finally driven round the north of
 Scotland & dissipated into space.

One little trait of human nature always comes
 to my mind. One of the most gallant of the
 Spanish grandees was one Ojando - who
 survived all the terrible experiences of war &
 home & got back to Spain. But when he
 arrived he went home & went to bed
 & turned his face to the wall and
 died of a broken heart.

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Amador, that is 1588. This Collection was
 prepared by a dedicatory Epistle which contains passage
 which throw so much light on the condition of the art
 at the time that it is worth reading - Young
 says. "Since I first began to keep house in this
 city it hath been no small comfort ~~to~~ unto me
 that a great number of gentlemen and merchants of good
 account have taken in good part such entertainment of
 pleasure as my poor ability was able to afford them, both
 by the exercise of Music daily in my house, and by furnishing
 them with books of that kind yearly sent me out of Italy
 and other places, which being for the most part Italian songs
 and for sweetness of ~~the~~ Air are very well liked of all, but
 most in number of with them that understand the language -
 And albeit there be some English songs lately set forth
 by a great master of Music, which for skill and sweetness
 may content the most curious, yet because they are
 not many in number men delighted with variety have
 wished for more of the same sort; for whose cause chiefly
 I endeavored to get into my hands all such English songs

Edmon

London, S.W.

South Kensington,

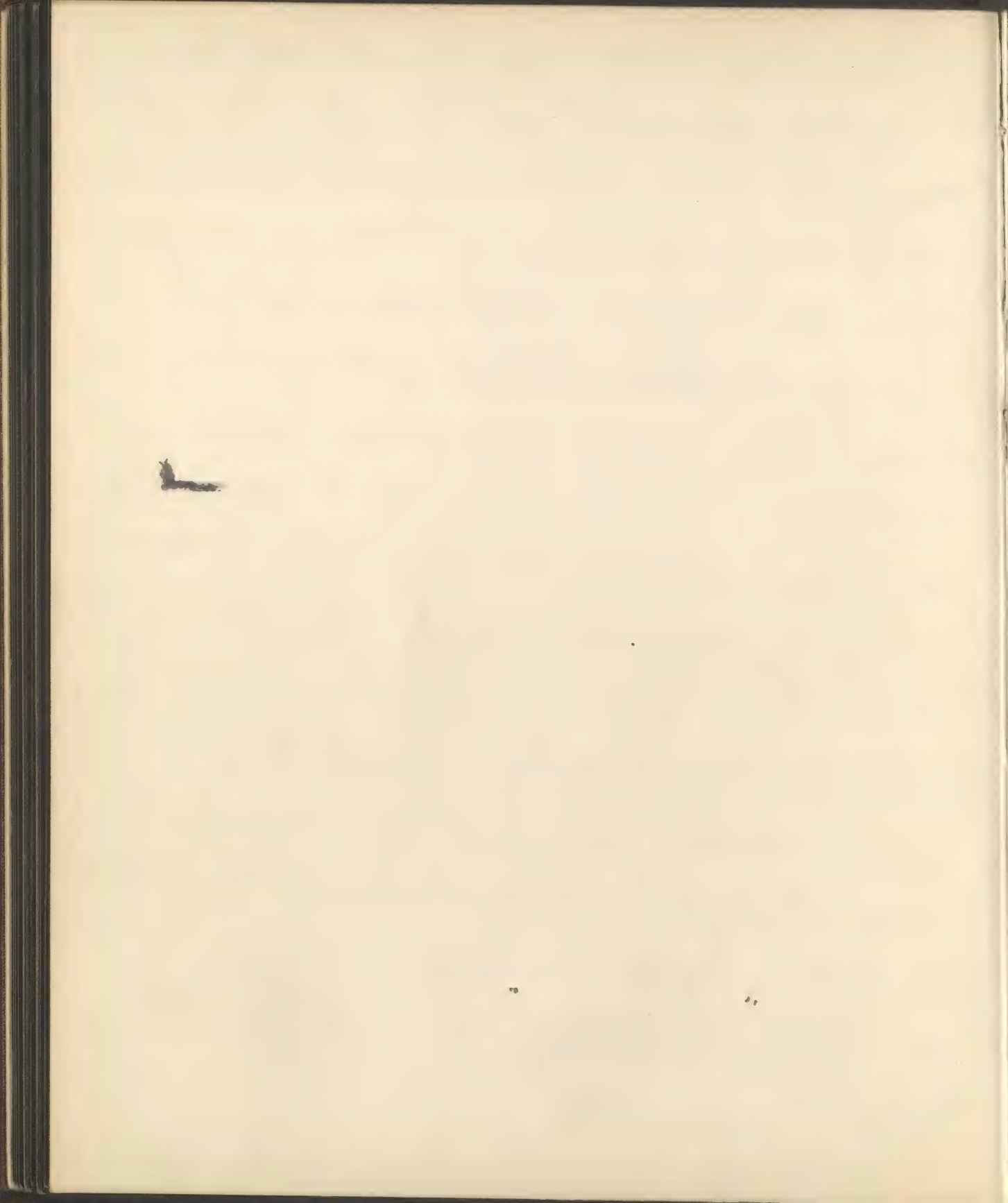
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as were praise worthy; and amongst them I had
the hap to find in the hands of some of my good
~~friends~~ friends certain Italian Madrigals, translated, most
of them five years ago - by a gentleman for his private
delight - et cet. - and finding the same
singularly well liked not only of those for whose cause
I gathered them, but of many skilful gentlemen and
other Musicians - and so he runs on with his lengthy
and involved sentences, the first of which is that
Englishness of mean and cultivation had taken to
Madrigal singing - And Young seems to have been
the first to print a collection in which the name
Madrigal actually appears. The Collection of the
"Musica transalpina" contained Madrigals by Palestrina,
del Monte, Marazziti, Lasso, Denitto, Conversi,
and 3. only one Englishman the same William Byrd,
whom we were considering just now. Young refers
to it as the "first and second part of the La Verginella



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Made by Master William Byrd upon two stanzas of Ariosto,
brought to speak English with the rest" - So William Byrd
was the first Englishman to appear in print as a composer
of a Madrigal, ^{actually} ~~so called~~ called - Byrd ~~of the son~~

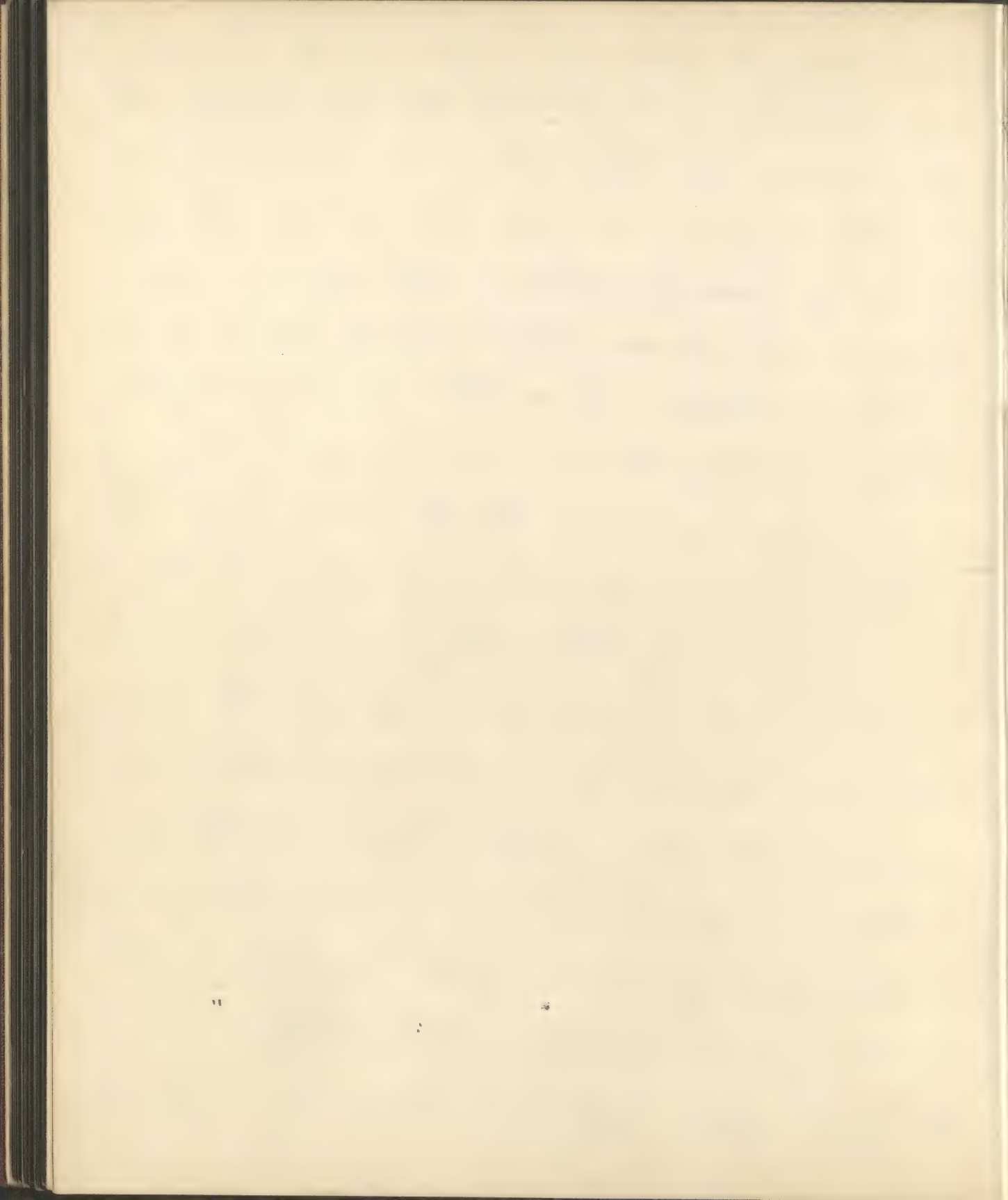
followed them up; for in 1659 a number of Madrigals
was included in a Collection of his sacred and secular works
and two more were included in 1690 in a further
Collection of Italian Madrigals, mostly by ^{Marenzio} ~~Marenzio~~ -
which was brought out by Thomas Watson and imprinted
by ~~at~~ at the house of Este or Este. The reputation
Byrd enjoyed in his time is endorsed by a passage by
Peacham in his Complete Gentleman of 1622, wherein discussing
the noteworthy composers of the time he says "In Motets
and Music of Piety and devotion I prefer above all our
Phoenix Mr William Byrd, whom in that kind I
know not of any man equal - I am sure none may equal."
~~I am sure~~ His "Cantiones sacrae" as also his Graduals
are more Angelical and Divine, and being himself naturally
disposed to piety and piety his vein is not so much for

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light Madrigals and Canzonets. Yet his Virginella
and some others of his first set cannot be mended by the
best Italian of them all.

It is truly surprising how soon the taste once took root
it rapidly produced fruit. 1593 brought a most
delightful and versatile composer into the field in the person
of Thomas Morley, who in that year brought out a
collection of Canzonets and short songs for 3 voices.

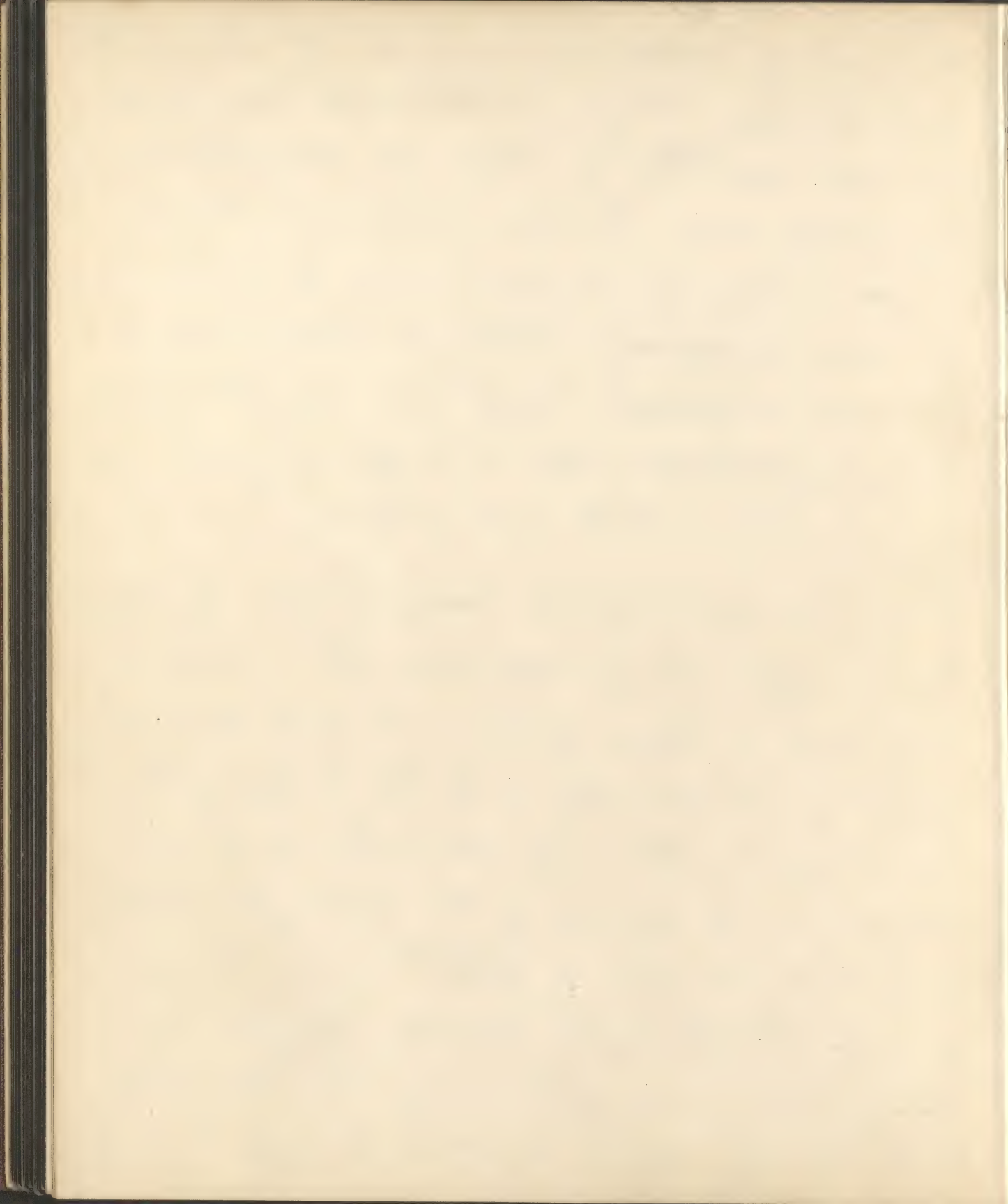
Thomas Morley was born about the middle of the 16th
century, and became a pupil of Byrd. He took his
degree at Oxford in 1588, and became a gentleman of
the Chapel Royal. He was a very versatile person
and shone especially in his delightful Ballets, which
followed on the lines of the Italian Ballette, such
as those of Fastolfe, but were much better as works
of art, combining qualities of the Madrigals with the
very human qualities natural to Ballets, which were in
their first intention songs ~~actually~~ actually songs to be danced to.



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His collection of ~~Books & Ballads~~ came out in 1595. He also wrote admirable Madrigals ^{and fragments} ~~and some~~ ^{songs} and Church Music and even ^{made} ~~had~~ his attempt at Instrumental Music, and at ~~also~~ songs with simple accompaniment. The title of his work is said to be "The Art of Music" and his name is said to be "The Art of Music". He also wrote an important treatise on Music called the "Introduction to Practical Music" which came out in 1597. A very quaint treatise written in the form of questions and answers between Master and pupil.

In that same year a famous Madrigal composer Thomas Weelkes made his first appearance with a collection. Nothing much is known of him. He describes himself as Organist of Winchester College. He took his degree of Mus. Bacc. at Oxford in 1602. He wrote anthems as well as Madrigals. The eagerness of the Musical folks for Music of the Madrigal kind is further shown by the appearance of another collection of the "Musical Transcriptions" in the same year 1597; which contained among other things (as the title says) "Cythere thy Song" which has maintained its vogue till modern times.



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Moreover English Composers kept a crowding into the field.

Among the most notable is John Dowland, who imported something of a new character into the class of Music; as he was a famous luteplayer, and the effect on his compositions was to make them much more simple in harmonization; more like part songs than the contrapuntal Madrigals.

They are charmingly melodious and beautifully written for the voice, and have quite a personal charm of their own.

Dowland was a man of considerable mark. He was born in 1563, and travelled a good deal in France Germany and Italy. He became luteplayer to Christian IV of Denmark, (a man who played a part of some ^{conspicuousness} ~~importance~~ in the 30 years war) and in that capacity Dowland spent some of the latter part of his life in Denmark. The administration in which he was held is illustrated by the reference to him in a well known Sonnet by Ben Jonson.

If Music and sweet poetry agree
As they must needs (the sister and the brother)
Then must the Love be great that she and mee
Because there must be one and I the other

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Downland & there is dear; whose heavenly touch
Upon the lute doth ravish human sense".

check -

Dowland also wrote music for his own instrument, the lute,
 of which he must have been one of the finest players of his
 time. He also wrote some solo songs with lute accompaniment.
 His first book of songs "came out in 1597, and was so
 warmly welcomed that several editions succeeded one another in
 1600, 1606, 1608 and 1613. His second set came out in
 1600, and the third set in 1603. In 1606 he ~~came~~
~~came~~ 1600, and the third set in 1603. In 1606 he ~~came~~
~~came~~ ~~into~~ ~~bad~~ ~~something~~ must have gone wrong in his
 relations with his Royal patron
 carrying out his duties as ~~an~~ ~~interest~~ to King Christian at Copenhagen
 and he lost his appointment, and came back to live in England
 where he was appointed one of the Kings Musicians in 1612.
 The latter part of his life seems to have been rather obscure, and
 it is inferred from the ~~some~~ Royal account books that he
 died either in 1625 or 1626, since there is a reference ~~to~~ ~~there~~
 to "S^r Dowland deceased".

The production of that famous letter of Madrygh John
Widye came out about the same time as Dawlands earliest
publication. It was in 1598 that his first came out

Willy's first Madrigals are

Sweet honey sucking bees -

Stay London

dearly when I heard.

Flora gave me faint flowers.

I was in a valley.

Willy composed some "Lullabies" for the Lute -

"Then with my Oliver bright" is from the first set
published in 1608.

It is very strange that not anything at all is known of Willy about him.

The utmost researches of enthusiastic archaeologists seem to have

got out of no further than to find that the dedication of
his first set of Madrigals was dated from Austin Dykes -

Some which now furnish inference seems to be possible.

Willy was the first of Madrigalists Thomas Weelkes in one
example challenged his preeminence for his Madrigal "As water was"

in one of the first Madrigals in existence. Weelkes' first set of madrigals
was published in 1597. Very little is known of

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on the little page of a set of
published - 1600 as against the

his songs for 3 voices published - 1600 he described himself as a gentleman of his Majesty's Chappell,
and Organist of Winchester Cathedral

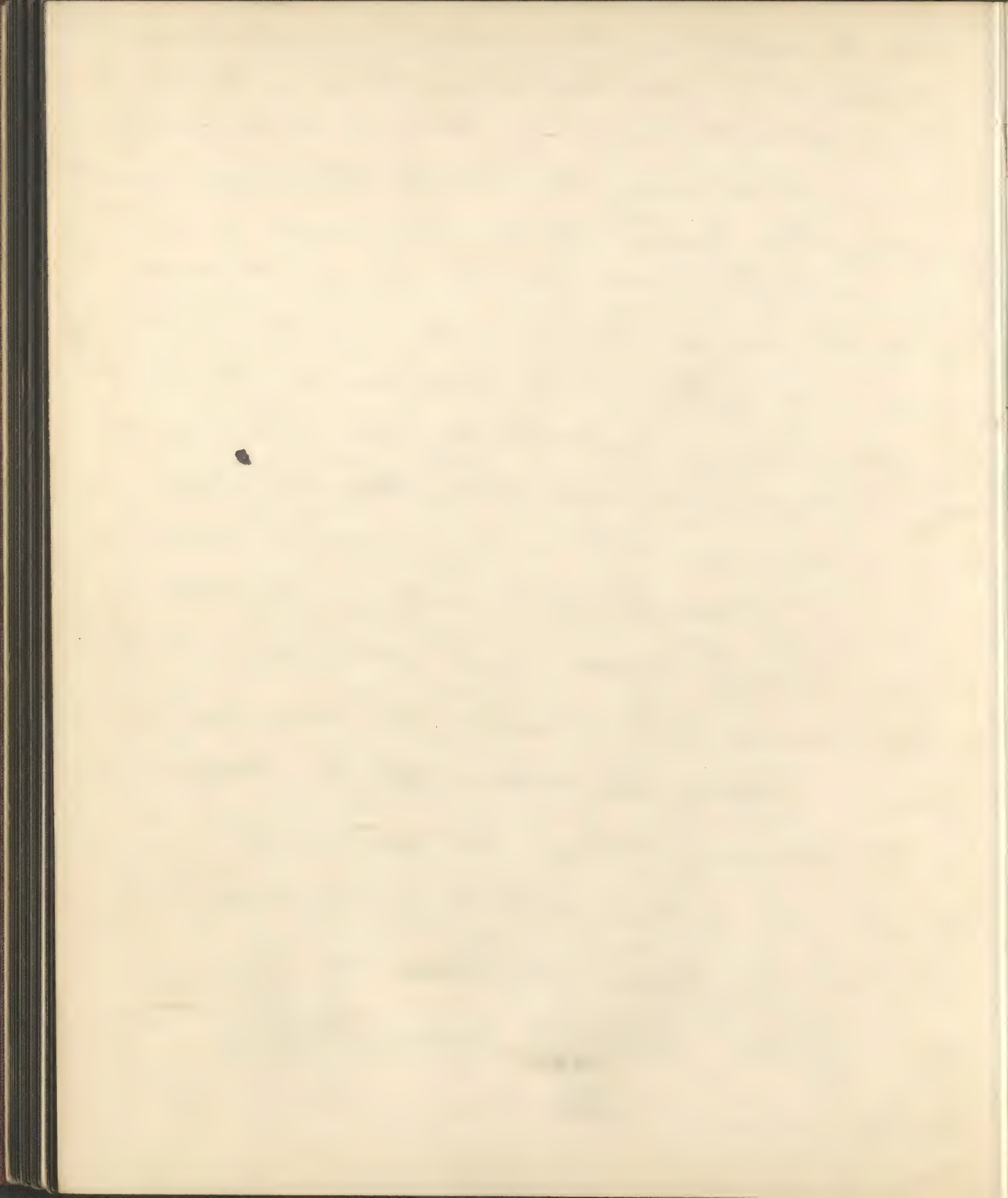
~~The other~~ ~~He was~~ ~~born & brought up~~ ~~in Rome about 1600.~~ ~~But he~~

dedicated himself exclusively to the branch of art and is looked upon as the greatest of our Madrigal composers. His second set came out in 1609 and his last Roman composition came out in Leyden Collection called "Tears and lamentations of a sorrowful soul" in 1614.

His madrigals are contained

The most remarkable collection of Madrigals in existence
is that known as the Triumph of Orpheus which was made
in honour of Queen Elizabeth just at the end of her reign,
in 1601. It contained splendid examples of the finest
Madrigal composers of the time such as Wilbye, Weelkes &
etc. etc.

Bennett - represents the greatest development and
 maturity of this form of art in the country - No less
 than 20 different English ^{Contributing} ~~being represented~~ to it, all of them
 alive - Elizabeth says: and ~~many~~ ^{many} of them ~~are~~
 living music which is capable of arresting our attention
 after 200 years have passed by, not as mere examples
 of antiquarianism but as interesting and enjoyable
 artistic facts. The series was an imitation of the similar
 Italian series called "Le Troncs di Dori" - containing
 29 madrigals each of which ends with "Viva la bella Dori".



supposed to have been the son of Thomas Este the well-known printer of Music. 322
The madrigal in the Oriana was his first known published composition. Later
he published three sets of Madrigals, Anthems and even Sonnets for Vols.
A little more is known of John Hilton, as he was elected in 1628
parish clerk & organist of St Mary's Church Westminster. He lived through
the reigns of James I and ~~Charles~~ the troubled times of Charles
and died in the Protectorate in 1657. He wrote a good deal of
Music besides the Madrigal in Oriana, such as Ayres for 3 voices,
published in 1627, and some Church Music, among it possibly "Lord
for thy tender mercies sake" - He also wrote an elegy on William
Lambert, who was killed at the siege of Chester, in 1648.
So he lived till days when the taste for Madrigals was waning
and a more and less highly organized forms of art were

coming into fashion. among the Oriana composers.
The John Hilton, who figures ~~in the list~~ was father of the great
poet. He ~~is~~ apparently was not a professional musician but
a serious one. But he wrote music ~~efficiently~~ ^{as} skilful and artistic
as the highest average of composers of his time. He lived till 1647.
A good deal is known of John Munday, ^{another of the Oriana composers} and he was a composer
of some merit. The son of a gentleman of the Chapel Royal,
he had the musical tradition in the blood. He ~~was for a time~~
organist of St Dunstons, in 1635 and about 1635 became
organist of St George's Chapel Windsor. He wrote
Church Music as well as secular Music, including a piece

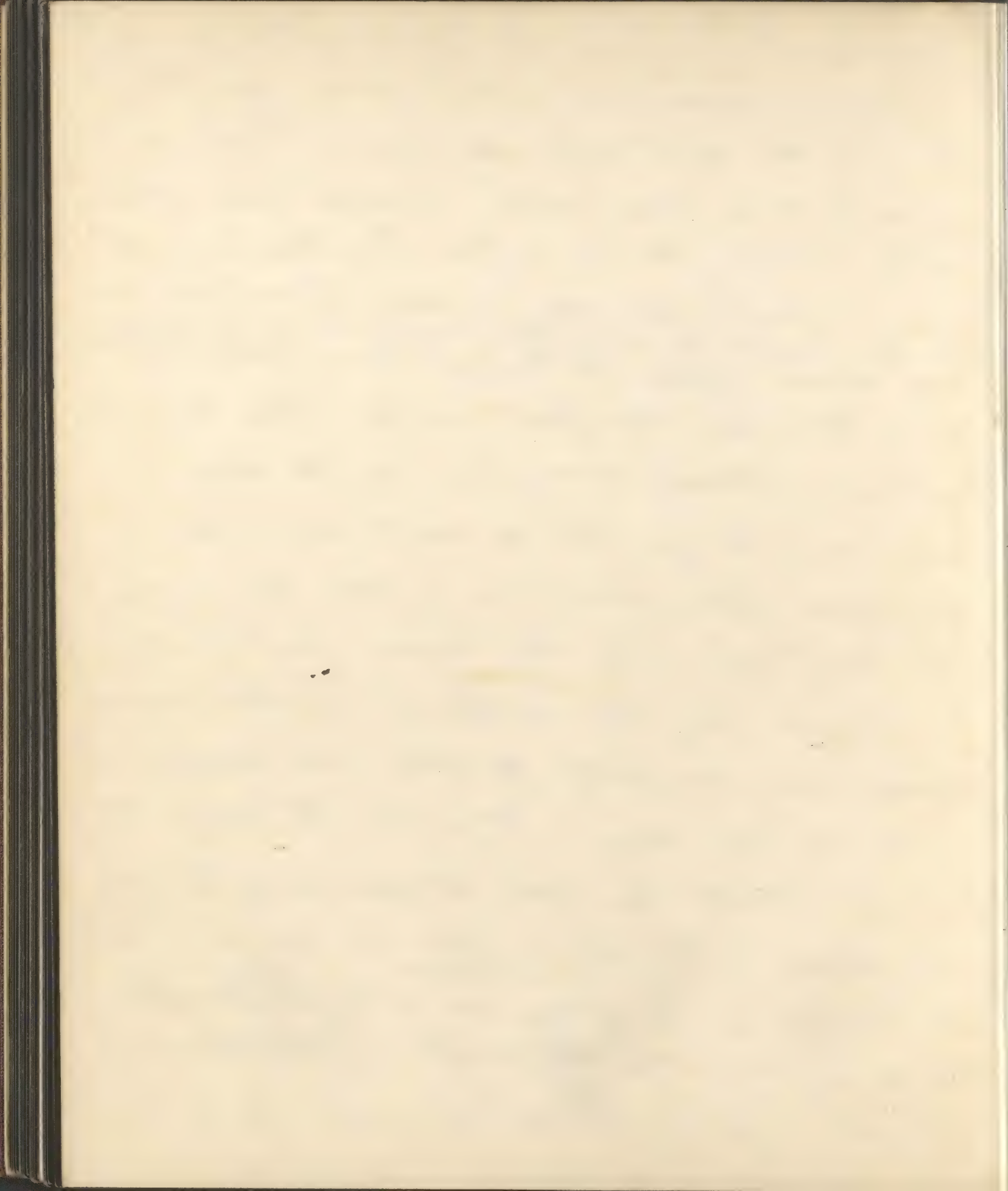
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for the Virginals in a former book I shall have to discuss later,
the 2nd is an Virginal book, which is always referred to as
one of the ~~and~~ earliest attempts at programme music, as it
purposes to describe "Fair weather", Lightning, Thunder, (storm
weather) etc. He took his Men: Doe Deyne in Charles'
reign in 1624 and died in 1630. Of Thomas Welles I have
already spoken. It only needs to be said here that his madrigal for 6 parts, as before you is about the finest in
Two composers supplied two madrigals apiece to the Collection - ^{the Collection, if not in its original form.}
One of these was Elias Gibbon who for a time was Organist
of Salisbury Cathedral, but of whom very little seems to be
known beyond the fact that he was the elder brother of
one Orlando Gibbon about whom we shall have a good
deal to say later. The other composer who contributed
two madrigals was the versatile and delightful composer
Thomas Morley who probably got together and certainly
edited the whole series. It gives rise to the suspicion that
these two contributed two apiece to make up for two which
were intended for the Collection and were sent in too late
to be included - One of these was by Francis Pilkington
who describes himself as ~~the~~ "Chamman of Chester Cathedral".
He wrote a good deal of music such as "Ayres of 4 parts", and



Madrigals, and is said to have played upon the lute. The other composer who sent his madrigal in too late was Thomas Bateson, one of the best of the Madrigalists. He is said to have been Organist of Chester Cathedral from 1599 till 1611, and after that he became Vicar Choral and Organist of the Cathedral in Dublin, and he is said to have been the first Mus. Bac. of Trinity College Dublin. The Madrigal he wrote for the Triumphs of Oriana but sent too late was included in a set of his which was published in 1604 - But at that time the great queen had taken herself out of this world the words "Long live fair Oriana" had become inappropriate and had to be altered to "In heaven lives Oriana". Bateson's second set of Madrigals was published in 1618. He is thought to have lived till 1631.

This list of Elizabethan composers is by no means exhaustive among the Oriana composers. ~~the list~~ ^{of the list} of the list of them are not included. The most striking absence is William Byrd - He is not only striking on account of his preeminence, for at the time the collection was made he must have been recognized as the greatest English composer, but also because moreover he is his pupil. Another interesting contemporary composer who does not appear in it is Giles Farnaby, who is said to have come from Devon in Cornwall - He wrote some ~~and~~ ^{congregations} "to" four voices and then Choral Music. But he is specially notable as one of the most successful composers of the time of secular instrumental Music for the "Virginal" and in that light we must have more to say about him presently. He took his Mus. Bac. at Oxford in 1592 - a that is all that is known of him. Another composer of ability, about whom nothing personal is known was John Ward, who brought an excellent set of Madrigals in 1613. He also wrote instrumental Music.

The lateness of the culmination of this great period in the
 person of Orlando Gibbons is the more noticeable when we
 recall that the first decisive departures from the old style
 in Italy had been made in the year 1600. The long
 period of development, since Choral art in Italy had
 culminated in the works of Palestrina ^{and Monteverdi} [who died in 1597;
 and 1599 respectively] and all ~~that came~~ the music in that style which appeared
 after them seemed too half hearted. It was more
 afterglow. For the energy of Italians from that time
 forward had been devoted to laying the foundations of
 Modern Opera and Oratorio - as illustrated in the
 work of Peri, Caccini, Cavallini & more especially Monteverdi.
 So our patiently tenacious country held on to the old paths, successfully after all
 other countries had given them up.

The taste for Solo Song and Ayres of four parts
 with (i.e. part Song) with lute accompaniment
 considerably overlapped the last part of the
 period (to next page but one
 33a)

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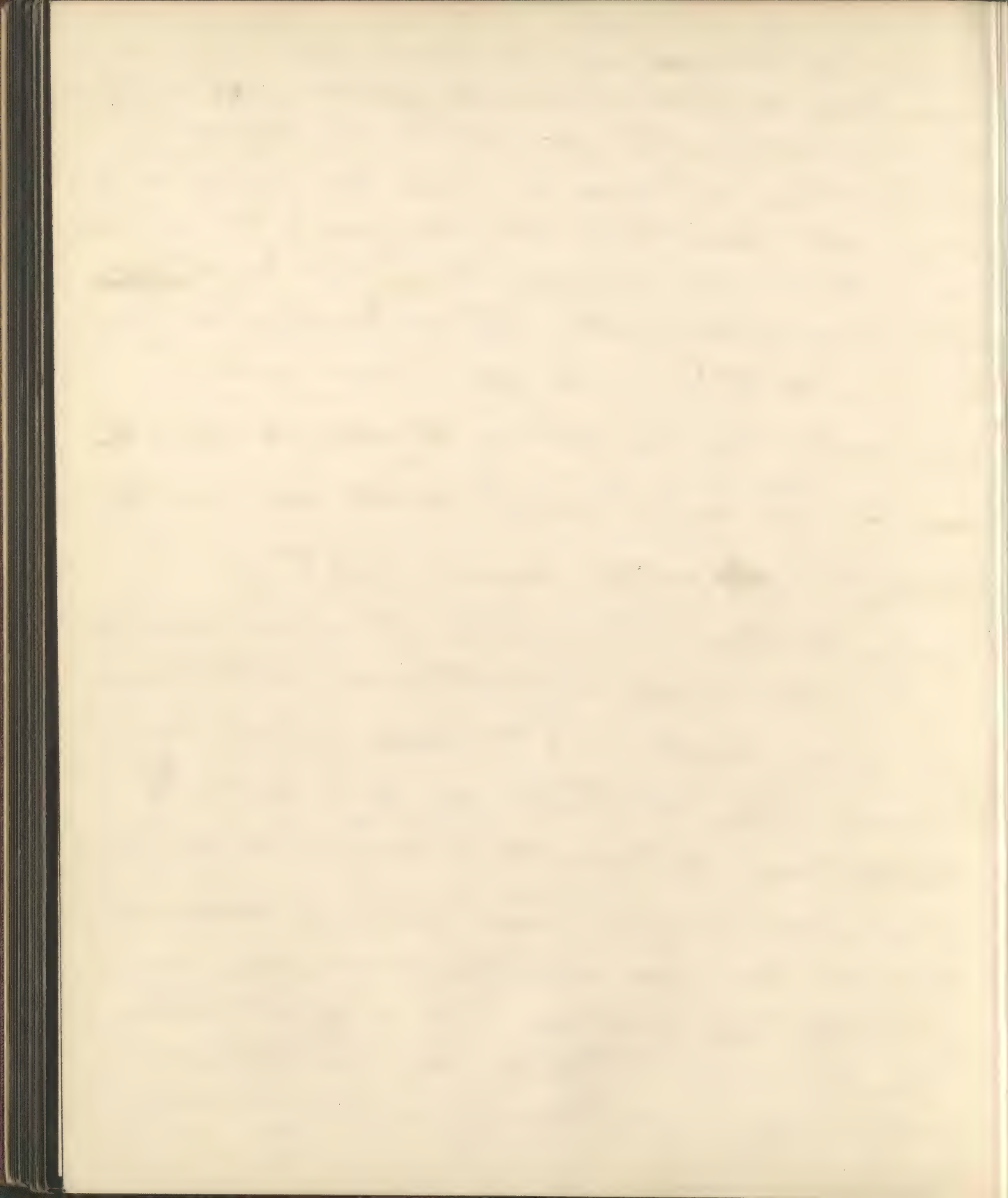


As a graphic illustration of the range of our forefather
 the fact may be mentioned that Gibbons wrote his own service
 on the occasion of his taking his Mus. Doct. at Oxford, but also the service of another person who
 was set up to the effort.

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It may seem strange that the greatest of all the composers of the period
 came almost hush into the faded field. But the point is that he summed up.
 Orlando Gibbons was (admittedly) a belated representative of the great Elizabethan
 time; for he was born in 1583, and was therefore barely 20 years old
 when the great Queen died. He was son of William Gibbons (a fellow) one of the
 Cambridge poets. Was in the College Choir of King's Chapel in 1596 under Edward
 Gibbons. He took his Mus. Bac: at Cambridge in 1606, & his Mus. Soc: at Oxford
 in 1622. He was appointed organist of the Chapel Royal in 1604, (James's
 first year on the throne). In 1623 he became organist of
 Westminster Abbey and in 1625 went to Canterbury to attend the
 Charles I, who was just undergoing coronation at - & there
 he died of an ~~ap~~ apoplectic seizure on June 5.

Gibbons was the strongest & most individual of the composers of this remarkable
 period, & tried his hand in most of the forms of Art then known.
 Perhaps his finest productions are in the domain of Church Music.
 for certainly nothing more strenuous and effective exists in the
 instrumental form than his "Assurance to the Son of David"
 and his eight parts "O clap your hands", a 'call to remembrance'.
 While his work remains some of it is the most striking and permanent
 work of that class in existence. He was also, very great as
 a madrigal composer. "The silver Swan" is one of the most
 permanently delightful of such compositions. But it is rather
~~an~~ exceptional among his works. Being more direct & trumpet



and straightforward than most of them. His maxims as
 a rule are substitutes for the high standard of artistic gesture
 as much as the loftiness of the ideas. Among them are
 'Dainty fine bird' and 'O that the learned poet'. The
 poem of 'What is our life' is ~~very~~ splendid. Properly
 by Christopher Hutton? - It has also advanced
 largely into the domain of untranslatable music
~~but~~ and achieved remarkable things. - But we must
 consider something of that department in general before
 discussing his work in it.

Continuation of vocal music with instruments.

Dowland's first book of Ayres of four parts, with lute for the lute was published in 1597. Robert Jones his set of Ayres with Lute for lute 1600. Philip Rosseter song, 1601 - Thomas

Food set of Ayres including 'Since first I saw your face' (with independent lute accompt) 1607. Champion in
Ayres etc.

As a matter of fact half the songs in Philip Rosseter's "Book of Ayres" of 1601 were by Champion.

Rosseter was born abt 1575. In 1610 patent making him master of the children of the Inner Temple.

Rosseter published "Lesson for Consent" in 1609 - for lute & set

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There were two new branches of art which began to threaten the supremacy
~~of the Madrigal~~ of the Madrigal even before
 the end of Elizabeth's great reign. One was that ~~of~~ of
 solo singing, and the other was genuine instrumental Music.
 The appearance of artistic solo song in the field was connected with
 the use of accompaniment to choral Music. The earlier
 Madrigals had been put forth without any suggestion of accompanying
 instruments, but ~~shortly after the beginning~~ ^{soon after the beginning} of the 17th century they were published
 as "apt for voice and lute". In such cases the lute was
 only meant to double the voice parts. But when the Madrigals
 and other types of vocal part Music grew more fanciful &
 more like part songs sometimes independent accompaniment
 were written for them; as we have seen was the case with
 Foods set printed in 1607. From then the step was
 but a short one to solo song with lute accompaniment.
 "Booke of Ayres" for lute & voice
 One of this kind of Music was a ~~short~~ ^{little} ~~book~~ ^{booklet} ~~of~~ ^{by} the ~~luteist~~ ^{luteist} Philip Rosseter
 only in 1601. ~~It was the first of its kind~~ ^{It was the first of its kind}
~~the little song books, some of which are preserved and not~~
~~should be confused with the kind of Music now~~
 (who as above mentioned filled half Rosseter's Book of Ayres)
 Thomas Campion, who was also a remarkably graceful
 and refined poet - & wrote the words for his songs



His first set came out in 1610. Such things began to draw
 mens minds away from Madrigals - and in the sequel,
 in Charles I's reign, practically supplanted them - For at ~~the~~
~~house~~ ~~land~~ it is to be noticed that the great Madrigal period
 was very short in England; lasting in its full and
 wonderful vigour only from the great Armada year, the
 year of the Musica Transalpina, 1588, till the year
 Charles I's appeared on the scene in 1625. The story
 of the songs after Campion we must attend to some
 other day, as they developed under changed conditions.

The outbreak of instrumental Music was at first merely
 simultaneous with Madrigals ^{and did not in any way distract mens minds from that branch of art}. It illustrated in a parallel
 rather the wonderful vigour of the Elizabethan taste for
 Music. Its most notable phase was Music for
 the Virginals, as the domestic keyed instrument of the
 Spanish type was called in England. There are
 a number of wonderful collections of such Music. Probably
 the earliest was that known as Munkian collection
 which is in the British Museum; its date is said to

(37)
Is as early as 1565. It contains some things and
wonderful experiments. Probably some pieces imitated from
Choral Music in which parts are added to Counterpoint, just
as people add them in Counterpoint in the present day. In
which composers endeavored to exceed the limitations of
Choral Music by new combinations of rhythm, & new
order of counterpoint. (Mushkin Collection was not exclusively of Virginal Music
as it contained a version of "In going to my business bed".)
Next after Mushkin Collection may have been the dancing
volume known as Lady Harrell's Virginal book, which
contains 42 pieces, all by William Byrd - all of which
were written before 1591 - as the copyright of the book extends
the date of the end of his labours at the end of the volume.
It still belongs to the Music family whose head is Lord
Abergavenny - & is preserved at Cardiff.

Then there are two by MS Collections at Buckingham
Palace, respectively known as Benjamin Comyns Virginal
Book containing 98 compositions; and Will
Forster Virginal book, containing over 70. But the
largest and most celebrated of all the collections is
that which till recently was known as Queen Elizabeth's

There need hardly be any doubt
as to Elizabeth having played on the
organs - and having taken pleasure
in musical art - See the passage
for Dr. Isaac Milbelle's museum
in Quincy, III. p. 14

Virginal book, a beautiful MS, beautifully bound; &
 containing no less than 291 compositions by all manner
 of Composers, mostly English. No doubt it was pleasing
 to the romantic imagination to find the idea that
 Queen Elizabeth herself played from this sumptuous volume,
 took and delighted in the striking work it contained, written
 by her own subjects. But unfortunately the more exact and
 critical mind of recent investigation coldly demolished the
 pleasing legend, by showing that at least one of the
 pieces it contains was written after her death - so
 it cannot have afforded her the pleasure of playing
 from it; and it is now known as the Fitzwilliam
 Virginal book because it is preserved in the library of
 the Fitzwilliam Museum at Cambridge. Last and
 certainly not least in quality is the collection known
 as the Parthenia, which is the only ^{of these collections} one that was
 printed in those early days - ~~this is indeed certified as~~
 the title page as "Parthenia or the Maydenhead of
 the first Musick that ever was printed for the



(39)

Virginia - Engraved by John Hoke. The contents are by
the three famous masters, William Byrd, Dr John Bull
and Orlando Gibbons, Gentlemen of His Majesty's most illustrious
Chapell. These collections contain several hundreds of
compositions of quite extraordinary interest - most of which
are characteristic of the period that they have a definite
style of their own - And we come across a number of
composers whom we have not before had occasion to notice -
The most notable is that ~~fantastic~~ ^{fantastic} genius who presided by the
furniture house of John Bull - who had in his turn the
most remarkable instinct for instrumental style of any man
in Europe, and anticipated effects and details of procedure
which it took fully a century of concentration for composers
to develop in other countries. John Bull was an older
man than Orlando Gibbons; and was probably born in
Somerset about 1563. He was apparently educated at
the Chapel Royal in Queen Elizabeth's time under

Blitheman, and became Organist of Hereford Cathedral
in 1585. He ^{took his Mus. Bacc at Oxford in 1586 and} was made a member of the Chapel Royal

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in the ~~following~~^{same} year 1585, and against them in 1591.
 He took his M.A. at Oxford in 1592.
 In 1596 he was appointed Professor of Poetick at
 the recommendation of Queen Elizabeth. Some say first professor -
 He went abroad in 1601, and gained considerable reputation
 as an Organist on the continent. Then he came back to
 England for a time, and had the honour of playing before
 the waste full in Europe, James I; and in 1611 he became
 principal musician in the service of Prince Henry, Charles
 elder brother, who unfortunately died in 1612. Later
 still Bull went abroad again and became Organist of
 Antwerp Cathedral, following Remold Waelbrecht, in 1617.
 He died in 1628 and was buried in Antwerp Cathedral.
 John Bull wrote some Church music, but his reputation
 in his own time was owing to his great skill as a performer
 and ~~to~~^{to} his remarkable compositions for the Virginals
 of which there are a great number in the various
 collections above mentioned. Judging by the difficulty
 of the pieces he must have been the greatest virtuoso
 of his time. Another composer who figures prominently
 in these Virginal Books

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is Peter Phillips. He was born late in the 16th century (41)
and became an ecclesiastic of the Roman Church; and then
Canon of Bathone in French Flanders. He spent some
time in Italy in his youth, and became Organist of the
Viceregal Chapel of the Archduke Albert when he was
governor of the Low Countries, as representative of Spain.
Phillips also wrote a great number of Motets &
Masses which were published abroad between 1591
and 1628 - He also wrote Organ Music. But one
concern with him now is mainly on account of the
large number of pieces by him which appear in these
virginal books - They are the products of a very able
composer, but rather unoriginal. It is the regret in
passing that he was the only one of the most more
conspicuous English composers of his time who wrote
nothing for the English service, & his reputation must
have been even greater abroad than in his own

country. But it is evident that ~~he must have been~~
held in high estimation in this country also, or he would not have figured so largely in
~~the country music also, as he has been considerable.~~
these books. ^{in these collections} Many of the other composers we have heard of before. Of all of them is a

Illustration

John Bull

&
Coys.

Insert.

The Ut Re Mi Fa Sol form is one of the most common things in Musical history, & most suggestive of the helplessness of composition in the days in which it was used. One must recall that composition had in those days no idea of principle of development. The principles of Sonata form was not in the dimmest way suggested. And ~~one~~ ^{one} of the ways men devised for making movement of any content was to take the six first notes of the scale and play them solemnly up & down with contrapuntal embellishments in the ~~other~~ ^{other} parts. This innocent & childish procedure was used for a long while, for the time of Bull & Byrd down till J. S. Bach in the middle of the 17th century. Composers sometimes enhanced the proceeding by varying the presentation of the succession of notes, as Byrd did in Jolly - And Bull in his extraordinary modulatory experiments.

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dear John Bull looks largely on account of his venturesome experiments in venturing.
He anticipates many features of modern with mental freedom, showing how his
mind moved in the direction of succession of harmonies in unaccompanied Minni-
and writing arpeggios & arpeggio figures and broken octaves, and such
kind of motion as would be quite impossible for Voices, he was more
apt for the instrument for which he wrote - and he was anticipated as far
as to his such figures individually and use them to characterize a movement
throughout. No one approached him in the field for some generation
after him. The works being ^{many} that were not disseminated or the
continent & remain comparatively unknown there, so foreign composers
could not build on his speculations, & they remained to all intents
isolated from the general trend of development. However it must
be admitted that his compositions which display these features are
generally rather fine, as is usually the case with such new
departures, & he shows more solid qualities in works which
have the contemporary ~~character~~ ^{style} ^{where} more characteristic of the
period. And in these he even shows an astonishing
venturesomeness in modulation, which in those days was an
almost ~~disregarded~~ branch of art. There is one composition
of his in the "Ut Re Mi Fa" form ~~which illustrates in a very astonishing manner a lot of the~~
~~to you today~~ ^{in this case Bull} ~~regard to the form in question for specific~~
of keys, and gives his treatment of the form a
totally new and unprecedented character by making each
succession of notes

Profrances called the following
the "mountain of the dead"

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a tone higher; ~~the~~ with the ^{imitation} ~~necessary~~ result that he got an
 extraneous key, which according to the theory of tuning - ^{of unequal}
 temperament - would be atrociously out of tune. I think it
 very probable that Bull turned his instrument himself, and attributed
 his errors not only by his faults of dexterity and his modulation
 but also by playing in tune in keys which they expected to be
 out of tune! With Bull in the particular department
 of ^{inventing passages adapted to the compass &}
^{developing} technique in relation to the special capacities of the
 instrument may be compared William Cory. we know nothing
 whatever about him except that one of the most important
 collections is called his. There are a lot of his compositions in
 the collection, which are not of any great intrinsic worth,
 but they indicate that his attitude toward the branch of art
 was similar to John Bulls, as he shows an exceptional
 capacity for projecting his mind to the invention of a specific
 and broken octaves, and all such types of passages
 as are exclusively appropriate to a domestic keyed
 instrument.

While we are discussing these new developments in art it will be a
well to say a word on the matter of style. ~~That~~ What we may call
the elementary bases and foundation of style in Music are purely the result
of physical conditions. The perfection of style (of the lowest stratum) is
that which allows to the instruments or voices which are employed just
those types of passages which are most perfectly fitted for them to utter.
It may be put the way - It is almost ~~quite~~ obvious that if there
is a passage which can easily be played on the Organ and cannot
be played on a stringed instrument it is better to give it to the instrument
which can play it than to the instrument which cannot. Again it must
be obvious that if certain types of figures and passages are apt for certain
instruments the composer who uses them for instruments for which they are
inapt and unsuitable is not presenting his ideas adequately. Yet composers
have always been driven to such subterfuges when they first experimented in
new lines of art. When they had had ~~no~~ no experience of instrumental
Music they had to adopt formulas from Choral Music in their music
for stringed instruments - though they were manifestly inadequate. And
they only by degrees found out how to make Music with passages
which were really fitted for instruments to play. All this seems
childishly obvious. Yet the childishly obvious is one of the types of things
that people don't ^{willingly} ~~take any notice of~~ - & have to be told, not once but
often. The case with Virginal Music was even worse than that with stringed
instruments, as they were even less fitted to play the types of passages which were
borrowed from Choral Music. Yet composers couldn't help themselves, and ~~had~~ to write
their Virginal Music in the style of vocal music at first, though they missed the simplest
conditions of style - And it was not till composers began to experiment in passages which were
~~entirely~~ ^{entirely} suited to the instruments that an independent style of instrumental Music began
to emerge.

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With regard to the actual forms of the compositions. FitzWilliam.
Some of the most presentable pieces in the Virginal Book
are simple arrangements of popular songs of the day, with
variations. Some of the best of these are by Giles Farnaby
to whom we have referred before. They are charmingly
characteristic of the period & the reason of the
prolific employment of variation in those days is that
as ~~they~~^{composers} had ~~not~~^{no} much ideas of any principles
of development ~~these days~~ ~~they~~ found
the simplest way to lengthen out their performances
was to repeat simple tunes with adornments. And
they had considerable influence at the time in
leading them for their minds to the devising of figures
which are exclusively apt for the instrument - And
it is mainly in the ~~the~~ sets of variations by Bull & Corgan that
~~as I have said that~~
we come across anticipation of the type of appoggio

The Pavan being a rather slow dance
in four time, and the galliard quick, in three time.

and even of whole octaves and such familiar types of later pianoforte technique, which I have before mentioned. Another important feature in these books is the juxtaposition of & joining together of dances, which was the first type of the grouping which in later days developed into the Suite. The most familiar group was the Galliard and Pavan, and as often find quantity conjoined in the Index as "Galliard and the Pavan to it". The Suite form was the ultimate outcome of ^{the} grouping dances together experimentally, and it is very interesting to follow, as by degrees the classical formula of Allemande, Courante, Sarabande and Gigue emerged, which was ultimately confirmed by J.S. Bach's use of it -- and it is curious that both the Pavan and the Galliard kept their places in the earlier Suite for a long time -- The Pavan figuring especially as the opening movement in English Suites in the middle of the 17th Century. Of the other constituents of the later Suite we find Allemande or Allemande

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Counters, and Gigs and also many Preludium,
but is dated. The Preludium was quite a recognized form.
We also find ^{in the MSS.} a few examples of Programme Music, such as
Birds Battle, ^{in Lady Neville's Book} which has a lot of separate divisions, such as the
March before the Battle, and the Dances & dances, & the Retreat
and the Salvo for the Victory. I have referred before to Munday's
Storm Fantasia in the Fitzwilliam Book.

The date of some of these books are uncertain - ~~but~~ ^{one} is helped to
approximate the date of Coryn by the fact that Orlando Johnson
is ~~there~~ described in the Index as Mrs. Bae - and as he took over
Mrs. Bae in 1606 & ~~the~~ ^{the collection must} ~~be~~ ^{be} ~~in~~ ⁱⁿ 1622 ~~the~~
have been made between those two dates. Coryn's book
is especially rich in works by Orlando Johnson - There are
no compositions by him in Will Donistons collection or in Lady
Nevell's Book. He seems in Coryn Book to have a preference
for the form loosely described as a Fantasia, ~~which~~ ^{which}
it gave him room for the expansion free of kind of development
which was essential to him. The Fantasias are generally
rather popular in character; and may be taken as
among the ancestors of the Suite.
The ~~most~~ ^{most} ~~valuable~~ ^{valuable} ~~feature~~ ^{feature} ~~of~~ ^{of} ~~these~~ ^{these} ~~interesting~~ ^{interesting} ~~Manuscripts~~ ^{Manuscripts}
Collection was that ~~known~~ ^{known} ~~as~~ ^{as} ~~the~~ ^{the} ~~Parthenia~~ ^{Parthenia}, which

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~~There~~ In this sphere of the Elizabethan Virginia Music John Bull and Orlando Gibbons stand out as the representatives of two types of men who are found at almost every stage in the history of art - perhaps even in general history - There are many reasons for everything that happens. So for these types. One may is that a man who concerns himself very much with the manner in which he says anything somewhat diminishes his store of energy for the matter which he wants to present. It has always been so. The composers who better their energy in technique are always forming a beloved by glowing & superficial people - Liszt is the great representative of that type. (see the quantum paradox) John Bull - his time was much of a piece with Liszt - He had wonderful invention in the mere making of art. Orlando Gibbons was of the type that has something to say & does it better with much energy in the manner of saying it. He ~~did not~~ accepted the methods of art which had been in vogue through the great period which he summed up; and in his work there is very little by way of technical advancement in style. Like all great minds he builds on what the great minds before him have worked. In those days he would be called old-fashioned, yet in a matter of fact he was the most advanced of all composers of his time in respect of these things. Such as of highest artistic value - in richness of harmony & polyphonic effect. in power of modulation with an artistic purpose, even in the expression of human feeling. His most ~~at the~~ striking instrumental

compositions are in the Partitura. Several of them are in the form of Pavan & Galliard. He separates them with such ~~for~~ form of character that it is obvious they are passing out of the range of music for dancing - Especially is this notable in the Lord of Salisbury's Pavan⁴ which has an amazing fine & even in passioned sequence of modulations at the end. The Partitura also contains a very fine Fantasia by Orlando which is in a fixed form.

The sum total of this phase of art is very remarkable. It stands almost absolute by itself, and has a certain completeness about it. It was shut off from what came after by the fact that when music revived in the time of the Commonwealth the instrumental composition began to imitate the foreign fashion, & ceased to speak common English!

The English composers did not give so much faithful attention to the music for stringed instruments at this time. ~~yet a good deal~~ at all events the ~~music~~ ^{music} was not so interesting. Newly brought into a set of what he called Censures & Lessons by divine authors - (including arrangements of vocal songs such as O misters mine &c) in 1599. Philip Rosseter printed a Simulacrum in 1600. And Anthony Munday a collection of Pavan & Galliard, Almanes &c. It fell again to Orlando Gibbons &

sum up the types of the period in his set of Dances for Viols which were published in ~~1610~~ 1610. It may be confessed that they are rather dry; but they have a character of their own, a solidity & such qualities of form as are quite suitable to instrumental music. They appear to have been accepted as representative works.

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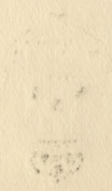
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